



ACTUEL

ONE of the most talented bands to ever come out of Nashville will soon be leaving. The trio of ACTUEL, in it's current form only since August of '82, has recently signed with new management out of NYC. After talking with their new manager, Wayne Holper Jr., who also manages Grace Jones, the band has decided to relocate to NY with the departure planned for May. The ACTUEL lineup is Steve Anderson on vocals and guitar, Gary Rabasca on bass, and (yes we did catch his name) Soren Berley on drums. Their sound is impressively full for a three piece band. They blend dreamy melodic pop and a subtle dance beat in a very layered and yet clean style. They call themselves a 'low-tech band'. As far as professional quality goes, they are the best I've heard in Nashville. Besides an earlier EP, ACTUEL's most recent claim to fame was a feature on Channel 5's 10 o'clock news videotaped from the 91 ROCK Benefit show.

Although not unknown, ACTUEL does not frequent the club roster too often. The NIR had a good number of questions most of which were willingly answered. My first question (impression) was why the elitist attitude. (more on that later) Why not participate more in the local music scene? As our interview progressed I thought maybe I had misinterpreted their professional plans for a lack of interest. Later impressions, however, led to the conclusion that ACTUEL is simply a mature and experienced (and slightly elitist) band. They prefer not to flaunt themselves or elaborate and speculate on their future.

History was also not one of ACTUEL's favorite subjects. But for the record, a couple of years back Steve formed the band Actuals which included among others, Gary and Robb Earis (now in Factual). In December of '80 Steve broke off the band after musical differences. After a stay on the West Coast Steve returned and hooked up with Gary during Xmas of '81. Soren had come to the States from Denmark where he'd been in the popular European band Gasoline for a number of years. When they met Soren last August ACTUEL came into existence. Since then they've been continuously writing new material and performing mainly out of town. In mid-November, however, Soren returned to Denmark and didn't get back to Nashville until right before the 91 ROCK Benefit. Thus, ACTUEL has only joined forces for a few months, part of the reason for their infrequent exposure. Their EP though is doing well on college and commercial radio in the States along with some airplay in France. The EP, however, is not with the current ACTUEL band but, rather a combination of Actuals tracks remixed for "No Regrets" and West Coast musicians and Steve for "Things".

NIR: Tell us about your new management.

GARY: It's been on a very limited basis so far but, right now we're preparing to move and continue with it.

NIR: Why New York over L.A.?

GARY: If you look at it geographically it sets in a rather nice place. There's a relatively happening scene in Canada, you've got Boston, NYC itself. Most of the Northeastern cities have a lot more happening club wise. I don't know about LA. I've never been there.

STEVE: I have...

SOREN: There's too much smog there.

STEVE: No thanks to LA.

GARY: We can't make a living here doing what we want to do so we're going to have to go up there where we know there's atleast a club environment where we can make a living. The market is there. So that makes sense doesn't it? Why'd you ask the question? (One good laugh from Steve)

NIR: I wanted to know your opinion.

STEVE: Gary's very caustic. It's one thing that keeps us going.

NIR: I think I understand your antagonism.

GARY: You do?

NIR: Well, I understand that it's coming my way.

STEVE: It's not directed toward you.

NIR: Well, how did you connect with this new management?

STEVE: They came to us after hearing our record.

GARY: Really nothing's happened so far. Our new manager's main concern is not to book us gigs but, to get us a label. His main idea for us was a European label, which we can see for ourselves. We think we would be much more accessible by all points.

NIR: What are some of your musical influences or better yet describe your musical background.

GARY: Good God. I knew this was coming.

STEVE: I'm ready for it. I don't listen to much of anything right now. I don't listen to a lot of newer bands, mainly older things. My personal influences going back years would be Brian Wilson, Van Dyke Parks, Bowie of course, Miles Davis. Those are my roots. It's more of my background than my musical influences.

SOREN: I'd say the Rolling Stones are my roots.

In the last few years I've listened to a lot of reggae.

GARY: I've always liked jazz a great deal. I like any kind of music. If it moves you it moves you. Steve will berate me for this but, I like funk and things like Weather Report.

STEVE: And you may even be influenced by a sound that's not even musical.

NIR: How do you approach your songwriting?

STEVE: The concept will be there and then who ever has it will present the basic idea of the song and we'll lend ourselves to the concept. There's no jamming out. We don't allow ego to enter into the composition of a song. In other words, lending yourself to the musical idea, the melody, the development... that's the important thing. By doing that we are a lot less contrived and hopefully it comes from our heart.

GARY: Once we've accomplished the music Steve will write lyrics to it.

STEVE: Sometimes the germination of the idea could come from a lyric or the musical idea. It can come from both... When I work on lyrics 9 times out of 10 if it's a good lyric I just wait for the lyric. I can't sit down and force it. I feel like as opposed to approaching a lyric, sometimes a lyric might approach me. A good lyric to me is an implied meaning or message, but, yet it comes across. I think that communication is very important and I don't want to be obscure.

NIR: How do you get that smooth sound from your instruments?

STEVE: The guitar and bass parts are written so they can be played clean. We arrange the songs that way so everything will interact. A lot of it's using overtone ideas. In other words playing patterns to where they work against each other as opposed to playing a straight chord. I use the guitar as a rhythm instrument within itself as opposed to playing a lead or rhythm. They're combined.

GARY: When Steve and I started we were trying to make as full a sound as possible without turning the amps way the hell up. We were trying to compensate with natural tone.. it's very harmonic... Since Soren's come into the picture it's changed a lot of our tunes. His drums lend something quite different than what we had originally intended.

SOREN: Even if I don't write the songs I feel the freedom of putting something into them. It's very positive.

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NIR: How did the ACTUEL sound develop?

STEVE: Our sound has evolved totally different Actuals. It is the three of us now. We didn't hang on to something that quit happening. I think that's the problem with a lot of bands in this town. You can quote me on this... I mean let's be serious, so many people are hanging onto this thing... like the older bands getting back together and having these little 'let's get back together and remember the Phrank'n'Stein days' or whatever... So what. Why can't people move on to new areas. Why can't they let go of something that is burned.

GARY: There was a lot of excellent material written during those Actuals days. But the thing is the material does not apply now. It always seems that people are gripping for somebody else to tell them it's okay to have that sound.

STEVE: I think you have to have challenges and I think people are afraid of that.

GARY: That's one of the neat things about the evolution of this band. When Steve and I got together we didn't care about anything or any sound in particular. We got together and made music that we felt.

NIR: Explain your position on playing locally.

STEVE: There's not a lot of places to play.

GARY: We have not pursued Cantrell's. Your paper had an article with a group (NIR Feb. issue- Go Jimmy Dub interview) about how Cantrell's is a social scene for the most part. People aren't really concerned with the music itself. They're concerned with the scene. That thing about 'my friends'...

STEVE: It's very cliquey.

GARY: Take any number of bands and you've got their friends going down to see them. You get something new and different in town and you're hard pressed to find some individuals.

STEVE: Everybody wants to be a star. It doesn't work that way. I know what it's like. We've lived here for so long and played in the scene for so long that I feel like we're justified in making these observations. I don't think anybody who knows who we are would even disagree. I think people are intimidated by a new idea that's coming from a local place. It was that way in San Francisco too.

GARY: There are some good bands down here. It's a shame that the ones who are good are not supported, oddly enough. I don't know why that is. For us... we were just not ready to play. We wanted exposure but, we wanted the right kind of exposure. We might not play too much but, when you do hear us we feel we've got the right sound happening.

NIR: What are your plans for the near future?

STEVE: We've been talking about a lot of stuff. We don't know right now. We definitely have plans of releasing something very soon.

GARY: Atleast a single.

STEVE: For an album we'd like to wait and get good distribution.

ACTUEL has the talent, experience and potential to break out big. The NIR wishes them much success on their move up to the competitive world of NYC.

ALL THE NEWS THAT'S HIP TO PRINT

As far as last minute unconfirmed rumors go, this is not one of them. This is confirmed. On Tuesday April 12, at the War Memorial appearing in concert will be the PSYCHEDELIC FURS with opening band the DIVINYLS. More info on tics to follow along with possible NIR interview in next issue!!!!!!

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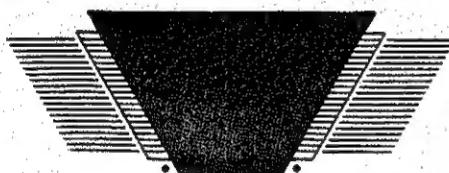
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CANTRELL'S
1901 BROADWAY

MARCH

WED. 16 CPS opens for MINOR THREAT from DC
THRS. 17 ELDORADOS
FRI. 18 FACTUAL with opening acts MODERN
MANNEQUINS from Atlanta and AUTUMN
SAT. 19 MODERN MANNEQUINS with RUSSIAN
ROULETTE
SUN. 20 DONNY WINTERS +THE COPPERHEAD BAND
WED. 23 from Louisville THE NAMES
FRI. 25 WHITE ANIMALS with WILL RAMBEAUX
AND THE DELTA HURRICAINES
SAT. 26 MARSHALL CHAPMAN ROOM I
26 INVASION OF PRIVACY/BOHEMIA RM II
SUN. 27 HATTIE'S PATCH AND THE TEMPTERS
WED. 30 GARY NICHOLSON AND THE CHANGE

APRIL

FRI. 1 OH OKAY from Athens with open from JOHN HINKLEY AND THE JUNIORS RM I
1 PIGGY'S ROOM I
SAT. 2 BASIC STATIC and special guests
SAT. 9 MOSE ALLISON
SUN. 10 ADONIS
WED. 13 JAZZ SHOWCASE
FRI. 15 KOOL RAY AND THE POLAROIDZ from Illinois
SUN. 17 MALE MODEL returns from NYC!!!!

A BIG THANK YOU
TO EVERYBODY FOR SUPPORTING ROOM II

MUSIC TUES. thru SUN. PHONE 327-235

Local favorites Jason & The Nashville Scorchers recently taped a segment for "Afternoons", a syndicated FM Magazine type show which, unfortunately, is not available here in Nashville. Scene's for the segment were taped at the Alternative Jam, as well as at Jason's abode and various other locations. The Scorchers are fresh back in town after a highly successful engagement at New York's Danceteria with Chris Stamey of the dB's. Jason was spotted in Atlanta recently, sharing the stage with Pete Buck of REM, & Pete Holzapple of the dB's, and performing some old country classics under the name "Country Gentlemen".

New band department: Hank Spooner, former drummer for The Puppets, has a new band called Boys Next Door; Chip Staley, also of the Puppets, has a new band called The Toys; Burning Hearts debuted recently to mixed reactions. Not that they weren't good, it's just not what people were expecting from Barry Feltz after Mourning After & No Art...one comparison I heard was Loverboy; Basic Static also debuted recently to very enthusiastic reactions. Tom Littlefield & co. might be Nashville's next big thing; Though not exactly new to Nashville, Autumn makes their Cantrell's debut March 18th, opening for Factual. Autumn, a sophisticated electro-funk band, have been recording recently at Robb Earls (Factual's synthesist) home studio, and Robb tell's us that they're hot...

When Factual plays later this month, they'll have another opening band beside's Autumn...3-18 marks the Nashville debut of Florida's favorite synth-poppers Modern Mannequin; Also watch for the Nashville debuts of Blue Hocker, & Minor Threat, as well as the return of Limbo District & Male Model; Also look for the return of Oh OK & The Brains, both on the same bill with Nashville's underground sensation John Hinckley & The Juniors.

And now, as Robert Germann so succinctly puts it every Sunday...**POPPING AROUND!** The Days newest additions have improved their live sound 200% according to one knowledgeable local club-goer... Congratulations Young Grey Ruins, on your forthcoming (at least as I write this) headline show... Russian Roulette has plans for novel between-set entertainment when they play Springwater Supper Club & Lounge next weekend; local zany Dave Cloud, will take the stage for a totally unpredictable monolog... The Bunnies single project (Really Want to Go b/w another yet-to-be-disclosed original) is proceeding full speed ahead...last years female rock-a-billy smash The Bveliners reunite this month for a show March 16th w/ The Cannery...and finally, Go Jimmy Dub's Triple XXX Sex cassette EP is OUT! Look for it.

Here are some late breaking local news tidbits: Rumor has it that former SPANKY'S owner Jim Suttles was calling around town last week in a search for someone to purchase the club's former site following the to-be-expected demise of the Boardwalk which had been occupying the space. The asking price of \$50,000 found no takers, but if you're interested...Speaking of clubs that are no more, there was a reunion party for K.C. JAMS in an empty basement apartment in Murfreesboro last Friday, March 4. Bands performing included COMMITTEE FOR PUBLIC SAFETY, BAPTIST YOUTH, and CHILDREN OF NOISE, and a good time was had by one and all...Harcore fans (we know you're out there) take note--MINOR THREAT, great straight-edge rock from D.C. (and according to Pat from C.P.S. "Best Band On This Planet!") will be at Cantrell's March 16. Should be good...Also mark Tuesday, April 5 on your calendar. That's when I.R.S. artists the ENGLISH BEAT and R.E.M. return to Nashville for one show only at Vandy's Memorial Gym. The English Beat are currently enjoying chart success with "Save It For Later" and the album Special Beat Service; they opened for the POLICE last summer and are lots of fun live. R.E.M. needs no introduction. Tickets will be \$7 for the general public and free to Vanderbilt students, and will go on sale March 21st at Sarratt Student Center and Cat's Records on West End. You'll want to get yours early... ACTUEL got a good review and favorable comments from a 7-song tape they sent in to CP Magazine. Look for the mention in the Castanets column of this month's issue...Back on the subject of R.E.M., their first album (full-length) will be out by mid-April. Titles I've heard include Murmer and 2000 Friends. Also due out by the end of April is the second Pylon LP, Chomp as well as new material from the Swimming Pool Q's and Love Tractor...And plans are in the works for a benefit party for this very paper to enable us to try out some wild ideas we've been kicking around. The show will be on April 23, Saturday, and we'll tell you more about it and the bands performing there in our next issue, so keep your eyes open...

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The NASHVILLE INTELLIGENCE REPORT runs a FREE Musician's referral service to help bands find musicians and musicians find bands. What more do you need to know? For your FREE listing, send your name, address, phone number, and any other data you want included to: 2108 HAYES ST., #411, Nashville, Tennessee, 37203.

Drummer and bassist wanted for raw-edged rock and roll band with original compositions similar to that of the Stooges, Stones, Dolls, Velvets, etc. Contact Price at 297-7388.

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26 - THE BUSH TETRAS w/ the 8th Graders (54 cover) FOR PATRON INFORMATION: (404) 874-7500

CLOVERBOTTOM



We couldn't let this issue go by without noting the fantastic time had by one and all on Valentines Day at Cantrell's for a reunion of two very important bands Nashville's new music scene once knew--CLOVERBOTTOM and the RATZ. Original members Bone, Les Rar, Randy Rodent, and Joey Offbeat rocked the crowd with some really old covers and not-forgotten originals such as "Call It Quits", "Do You Love It?", "Mental Block", and the classic "My Baby Don't Love Me 'Cause I Won't Cut My Hair For Her". The RATZ were in fine form even if they had only had one practice at sound check; any technical mistakes were more than made up for by the enthusiastic playing on stage. Les had an early class so he ran off the stage midway through the second set, but the remaining RATZ played on without him just like it happened in real life. CLOVERBOTTOM with Johnny Hollywood, Brian D'Bean, and Rock Strada played all of their goodies and did a second set that seemed like it would never end, much to the crowd's delight. I just couldn't stop dancing! I only wish I had a copy of their Anarchy In Music City EP. Both groups were a lot of fun that night, a pity it was just a one shot deal. Still, if you live for the moment, this party had many unforgettable ones. The invitations and decorations were really gear (especially the tree in the middle of everything); the refreshments scrumptious and very tasty. I had too good of a time and regretted it the next day, but what a night! THANK YOU TO OUR HOSTESS GIGI GASKINS! YOU'RE A REALLY TERRIFIC PERSON! THANKS TO EVERYONE IN THE BANDS AND BEHIND THE SCENES WHO PULLED THIS ONE OFF.

-ANDY

Thriftin'

FASHION--Turn To The Left

FASHION--Turn To The Right

Living on minimum wage can be pretty dismal. But, it doesn't have to be no fun. Being of limited funds and a thriftaholic, the first thing I do when I move to a new town is scout out the thrift shops and flea markets. Nashville is thrift heaven. I haven't ventured very far yet, but I've found quite a few good thrift shops. I also like to share my finds. I'll share a few of my finds if you'll share yours with me. All you native young Nashvillians may find this old news, but thrifting is my first love...

So here's my guide to thrifting in Nashville: LADIES OF CHARITY- 2216 State-- Lots of good, clean goodies here. A bit expensive for me tho. Worth checking out.

GOODWILL- 4507 Charlotte Ave.-- Slim pickings. Some nice men's clothing.

THE POINT- 20th Street-- I found quite a few nice shirts and scarves here. Very nice lady running the place. She also buys clothing, so if you're desperate for money...

VINTAGE DEPT. STORE- 1905 West End Ave.-- Not a thrift store, but lots of vintage clothing in excellent condition. Lots of FUN!

MCLENSVILLE ROAD-- Too many places to list. Virtual thrift heaven! Loads of used furniture stores, pawn shops, etc. The Goodwill was paradise. Found the Brains' first LP (still-sealed) and a Monkees' LP in great condition for 50 cents each. Also, if you sew, they've got millions of patterns. I found a Betsy Johnson and a Mary Quant!

To get to Nolensville Road you can cut through the fairgrounds, where the Nashville FLEA MARKET is held (every 4th weekend of every month I'm told). It goes on and on. Lots of antiques, chintz (sp.), etc. One of the best flea markets I've seen in years. Unfortunately it was too cold the day I went. It's held pretty much in the open, so dress accordingly.

SALVATION ARMY- 3rd Avenue N.-- Lots of nice sweaters; lots of polyester too tho. I did find some great plastic earrings that were real mod. Some furniture. Great fabrics too.

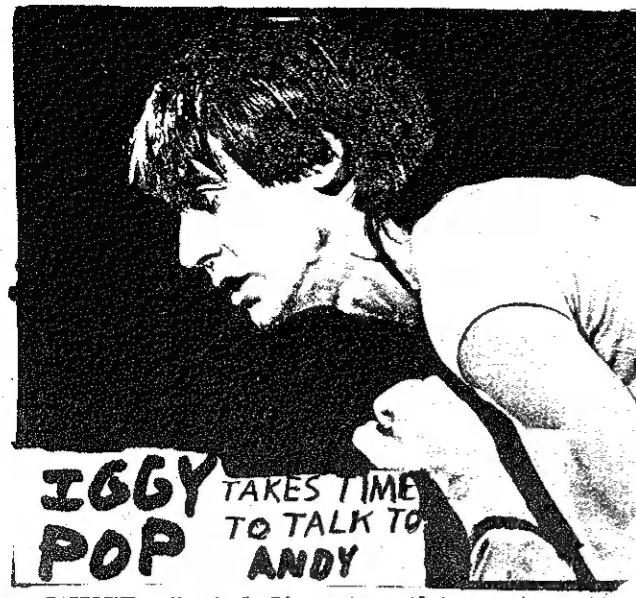
And of course, all you record buyers know about the GREAT ESCAPE on Broadway. I was amazed. I found quite a few goodies in the 50 cent bins, like the Henry Cow LP with the Red Sock I'd been looking for for ages! Also, there's the cut-out bins at Discount Records and Cats. With the high cost of records, cut-outs are a great alternative. You take your chances; sometimes you get lucky. Also, check out the Woolworth's around town; I've been real lucky there.

Thrift stores and second-hand shops can be pretty dirty and abysmal sometimes, but they're great fun on an afternoon. There's an art to it. Also, dress down, sometimes you can haggle. HAPPY THRIFTING!

--Sally



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IGGY TAKES TIME TO TALK TO ANDY

DATELINE... March 5, Birmingham, Alabama, at about 1:30 AM. The place-- The Old Town Music Hall, at one time the old fire station on Birmingham's historic Morris Avenue (cobblestones and all). Now it's a fairly decent nightspot and one of the few places in Wallace's Alabama where you can hear new music and dance. Tonight, the club had been packed, about 300 people at \$6 each. The reason? Iggy Pop, legendary rock and roll maniac, had cut short a rest day before his gig in Tampa to bring himself and his band to Birmingham, Alabama, for the first time in his illustrious career. I got word of the coming of Iggy from our old business manager, Jerry Maynor (now in B'ham), grabbed Sally, drove down and hooked up with Jerry and an old friend of Sally's, Linda Hinkel. Here we were.

Birmingham is an interesting city with an interesting crowd. Everybody knows or ends up knowing, everyone else. The demand for new music is met by a few record stores, private parties, and local faves Jim Bob and the Leisure Suits. Few clubs are willing to book out-of-town acts despite their good track record. Tonight everyone had come out.

Shortly after midnight, Iggy's back up band wandered out onto stage and began playing and jamming into what became "Run Like A Villain" from the new Zombie Birdhouse. Iggy ran through the crowd, onto the stage, and everyone began to go crazy. The band was tight and Iggy was in fine form, prowling the stage like an animal, contorting his arms and body, and working the crowd like only he can. The audience roared its approval, and Iggy acknowledged them with frequent sarcastic remarks and "Thank you very much"'. Iggy and band ripped through "The Villagers", "Bulldozer", & "Eat Or Be Eaten" from the new LP, belted out frenzied versions of "Nightclubbing", "I'm Bored", "Sixteen", "Bang Bang", "I'm A Conservative", & "The Endless Sea" from his later albums, and did several new tunes I hope will surface somewhere someday. Even though he only played an hour and only did one song from his Stooges' days ("Loose"), Iggy Pop delivered the most exciting and intense show I'd ever seen at the Old Town. The element of danger was in the air; one never knew what the crowd or Iggy would do next (someone Iggy was taunting threw a beer in his face). Iggy finishes the song and calls for complaints about the "Security". Later he has the cop brought back to his dressing room to thank him for doing "a difficult job very well. I appreciate it."). Things stayed fairly orderly, but the intensity was like electricity in the air.

Now, the show was over, the bouncers were clearing

RADIO- NEW MD at KDA

1240 WKDA, the new rock of the 80's, has recently appointed it's first Music Director. Weekend KDF DJ, Laura Steele will now fill that position. Ms. Steele has worked at KDF since 1981 and has been involved in modern music for a number of years. A graduate of Vanderbilt University (81), Laura Steele was formerly a 91 Rocker for four years before joining KDF. But that's not all. Laura Steele is commonly known off air as Loren Gerson, our own NIR staff writer and business manager. "At this point I couldn't be happier doing anything else." ("cept the NIR? (uh, no, sorry). "I'm very excited about KDA and it's impact upon Nashville", comments Laura. "My idea for KDA is to keep right on top of the new music releases. If it's new and it's good, you'll hear it on KDA. Smokey Rivers is still programming the AM (along with the FM) and although he's more of a traditional rocker and not too familiar with modern music, I've had an affection for this music since '77. We work well together and our differences usually compliment each other. We want the station to keep upbeat, fun and interesting. On air interviews with visiting bands, involvement in the local scene, and some exposure for local vinyl are all ideas that we've been working on. We're trying to build a solid reputation and fill out our potential to the fullest. I want to continue with a complimentary mix between pop, techno-pop, rock, reggae and funk. I think our KDA needles are on the hottest new tracks not only first but, for the first time, in Nashville. The people I've talked to in L.A. and N.Y.C. are very excited about KDA. They're glad to hear that Nashville is interested in progressing modern music. As Music Director I'm interested in keeping KDA the hot place for the best music."

the club, and we were standing around near backstage waiting for the road manager or someone we could ask about an interview. After most of the crowd had left, Iggy emerged from the dressing room and proceeded to mingle with the remainder. He talked about the show, the tour, Birmingham, you name it. The fans would want autographs, and he'd send them to fetch him beers, laughing at them when they did. Someone asks what he thought about his recent autodiscography in Trouser Press. Iggy says he hasn't seen it and asks how it was. Did they print his comments on the bootlegs of him? No, a pity says Iggy, since they're more interesting than the legit albums. Someone else mentions a picture of him in the Face. Iggy states that he rarely reads rock publications, preferring mags like Fortune and Money. "A closet corporate executive at heart," I comment, and that gets his attention. "Hell," he says, "I am a corporate executive. I'm head of Iggy Pop Inc.". More talk, little action. The crowd begins to press and Iggy moves to the dressing room with the band. Linda gets in, gets me in, and in follow Sally & Jerry & some groupies. Iggy looks at us, at me, and at the N.I.R. I'm holding. When I tell him it's for him and that we came all the way from Nashville to see him, he is flattered. Would he give us an interview? Sure, he says, clearing away people between us so we can sit face to face.

Iggy Pop has been a rock star for better or worse for quite some time now. He knows he can be honest and cut down people around him without doing much harm to his reputation; after all, he is supposed to be a bad boy and somewhat deranged isn't he? Several times during our chat he told others to butt out ("Shut up you're fat... I asked him what he wanted to know, not you"), but to us he was polite, honest, open, and humorous. The man has been around and has learned much from it. Iggy's a terrific guy in addition to a great performer. So much for setting the scene. Here's what we talked about:

N.I.R.: Who's playing behind you on this tour?

IGGY: A swell bunch of guys... To my left, Rob DuFrey who I co-wrote Zombie Birdhouse with. He plays keyboards and rhythm guitar. Larry Mylewicw plays drums. He's from Gary, Indiana, where his father worked in the mills unto death. The way we got together was he sent me a very good tape and a letter, both of which were good and sincere. On guitar, Frank Infante, a refugee from Blondie and a terrific guitarist. (Frank is wondering around looking real burned out with a bottle of Jack Daniel's asking if anybody has any pot). Mike Page plays bass.

We're basically just a band of scuffles that can't get along with anyone...

N.I.R.: How long have you been on tour?

IGGY: Since October 12. We took a two week break in December, but since then we've been touring and will continue to tour through the end of March...



I'm recruiting anyone around who wants to help to help me with their impressions of the tour. I did one project like this before (the book I Need More, The Stooges and other Stories, with Anne Wehrer). I'm going to use it as source material for a novel I'm writing about a guy on his last legs...

N.I.R.: You?

IGGY: I sway in and out of the story. I don't think I'm on my last legs, though, because I can do one thing, make rock and roll, well. I feel if you can do one thing well, you can do everything well if you want to...

N.I.R.: What'd you do before the show tonight?

IGGY: Sat down at the Loveless Lounge in the Hilton and read your so-called newspaper, The Birmingham News. I couldn't believe it when I read that they wouldn't bury Tennessee Williams at sea like he wanted...

N.I.R.: Where was the cover picture for Zombie Birdhouse shot?

IGGY: In Haiti, Jacmel, former headquarters of the Haitian middle class... In sum, three words: misery, hate, and pride. I can't go back, the government didn't like me...

N.I.R.: You've been doing this for a long time; how do you get yourself up night after night?

IGGY: You really want to know? I come to the show early and feel the vibes of the crowd and say to myself, "What a bunch of pricks. I've got all these pricks in one place just to observe me...". It gets me in a picaresque mood, like Don Quixote chasing windmills...

N.I.R.: What brought you to Birmingham?

IGGY: Well, it was the band's day off, but I like to see places I've never seen. I'll play anywhere that'll have me and make it worth my while to play there...

N.I.R.: Are you going into the movies?

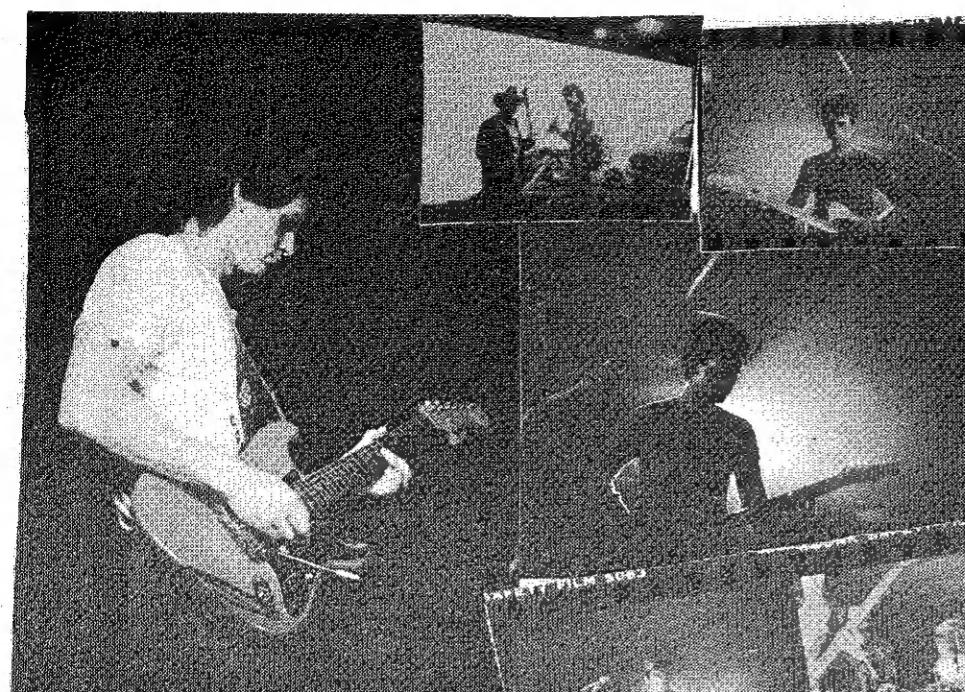
IGGY: Yes, I'm going into the movies soon in Rat Boy; I play a rat...

N.I.R.: Are there any bands around today you like?

IGGY: A few. There are no real bands anymore, only people who masquerade as groups. Bands used to exist, now bands generally reflect a contractual agreement for the benefit of various persons in the band. Case in point: Talking Heads. Case in point: Blondie... I'm as jaded as the next guy when it comes to bands... I get better fucks out of Arabs... A real band will always play better than a fake band. What my dream is is to make this band a band. Have Keiti Richards produce us. If not, I may make another solo album for Animal (Chris Stien's label which Zombie Birdhouse is on)...

Things began to degenerate after that, so we left. Iggy Pop will play Atlanta this Friday, March 18th, and he may hit Memphis or Knoxville later in the tour, so keep your ears open. Catch Iggy Pop LIVE if you can; he's great.





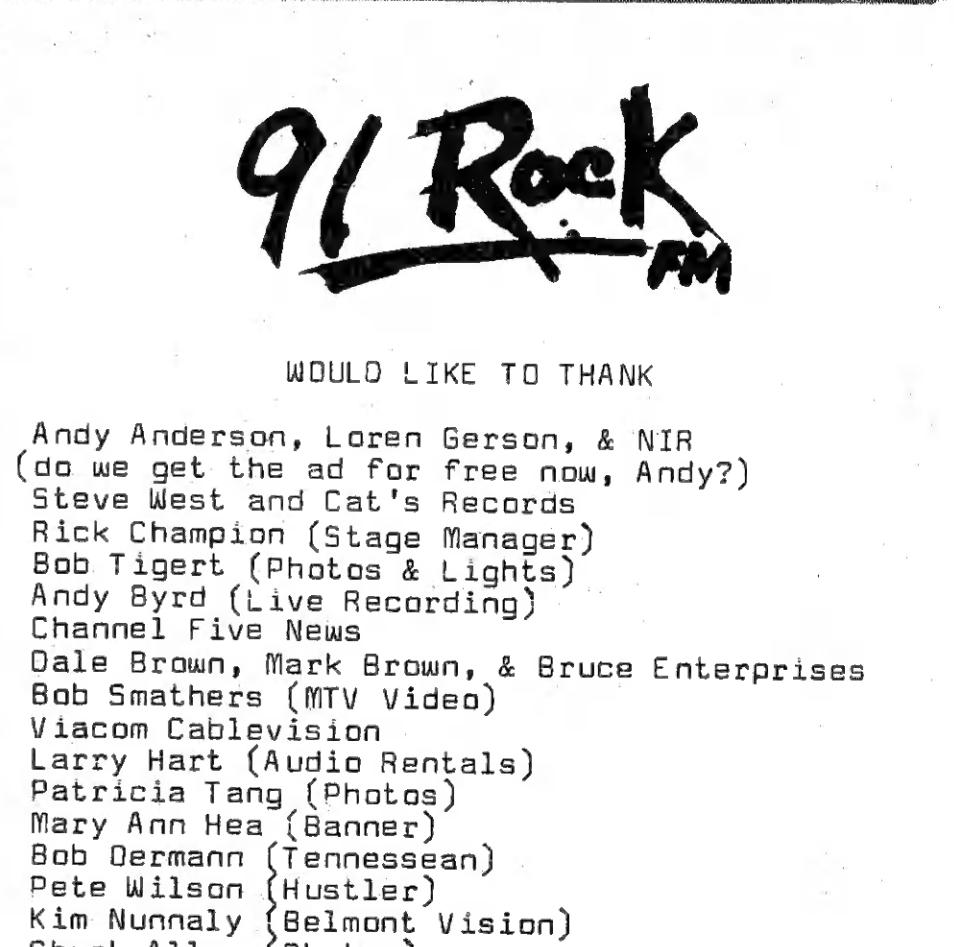
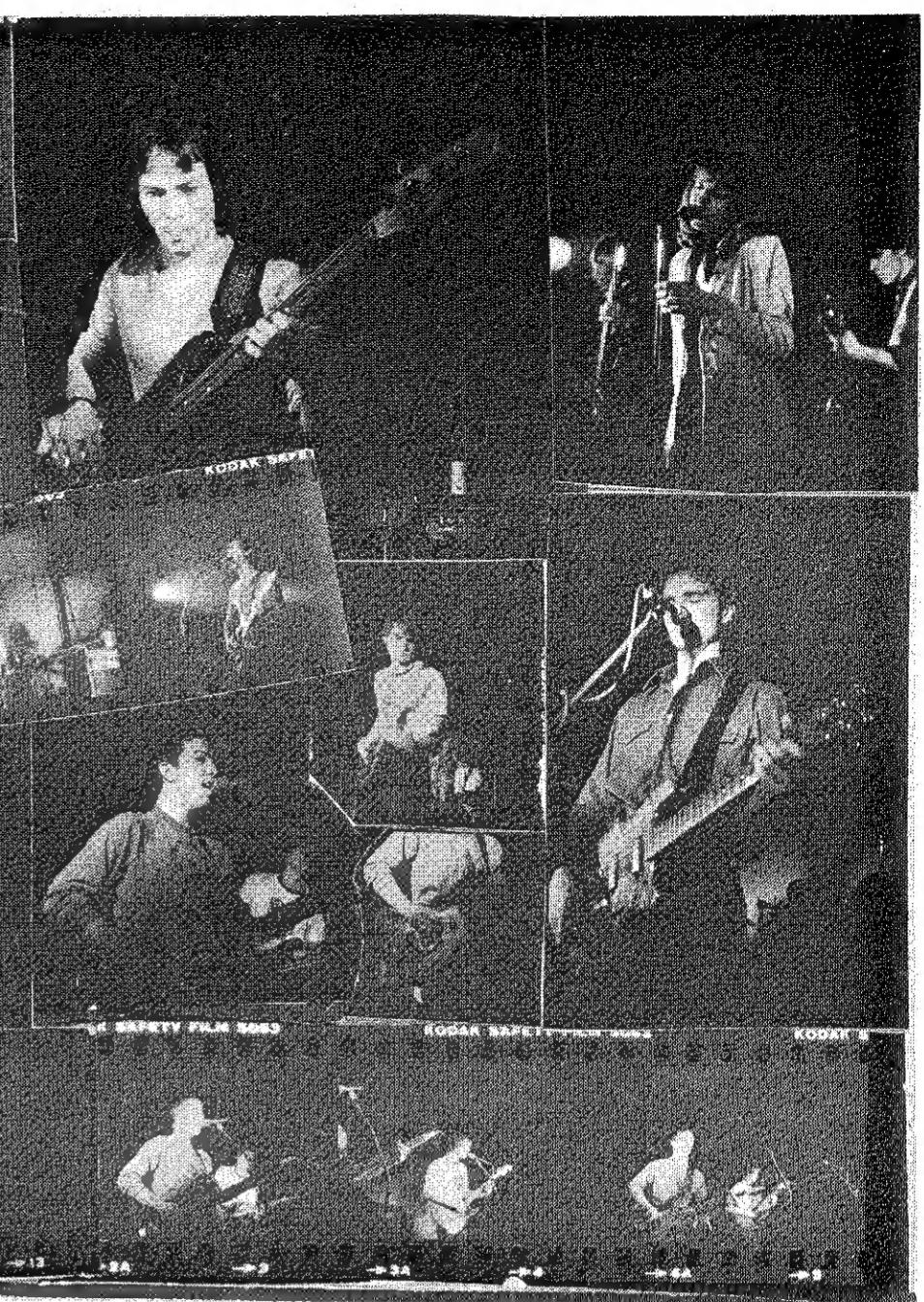
PHOTOS
by CHUCK ALLEN



↓ 91 ROCKED! ↑

THE 91 ROCK BENEFIT concert was a smash success! For nearly 5 hours and to an appreciative crowd of 550, some of the best local Nashville music pounded out of Cantrell's on Feb. 12. Reggae, rock and pop mixed and blended well together as the show's lineup took to the stage. Refreshing performances by both Afrikan Dreamland and Actuel, two bands that haven't played around town too often, started the night rolling. High energy popsters Practical Stylists were great. Unwearied by the hour, Ed Fitzgerald and Civic Duty performed the best show I'd ever seen them do. Afterward Ed and Judy said "It must be our new drummer". Maybe. Their sound was less power pop and more pop rock; a definite improvement for the band. Performing for the Benefit provided the bands good pre and post press and television exposure. Actuel was featured on Channel 5's 10pm newscast the following night in a sharp looking 3 minute video!! The financial benefits went to 91 ROCK. Raising roughly \$1750, 91 ROCK will use these funds to update and increase their record collection; a future benefit to all 91 ROCK listeners. A BIG thanks to everyone for contributing their efforts to the show, especially the man of numerous names, Mark Brian Mainwaring, and to all who supported the night of 9 to 1 ROCK!!! - LOREN

(5)



91 Rock

WOULD LIKE TO THANK

Andy Anderson, Loren Gerson, & NIR
(do we get the ad for free now, Andy?)
Steve West and Cat's Records
Rick Champion (Stage Manager)
Bob Tigert (Photos & Lights)
Andy Byrd (Live Recording)
Channel Five News
Dale Brown, Mark Brown, & Bruce Enterprises
Bob Smathers (MTV Video)
Viacom Cablevision
Larry Hart (Audio Rentals)
Patricia Tang (Photos)
Mary Ann Hea (Banner)
Bob Dermann (Tennessean)
Pete Wilson (Hustler)
Kim Nunnally (Belmont Vision)
Chuck Allen (Photos)

AND ESPECIALLY

Actuel, Afrikan Dreamland, Ed Fitzgerald's Civic Duty, and Practical Stylists

FOR MAKING THE BENEFIT SHOW A SUCCESS

LISTEN FOR A LIVE BROADCAST OF SHOW HIGHLIGHTS

SUNDAY MARCH 27-----
10:00 PM

1240 KDA

The Rock of the Eighties New Music Guide

CURRENT PLAYLIST

Artist	Album
ABC	LEXICON OF LOVE
BERLIN	PLEASURE VICTIM
GREG KIHN BAND	KIHNSPIRACY
THOMPSON TWINS	LIES
THOMAS DOLBY	SHE BLINDED ME WITH SCIENCE
U-2	WAR
MICHAEL JACKSON	THRILLER
MEN AT WORK	BUSINESS AS USUAL
DEXY'S MIDNIGHT RUNNERS	TOO RYE AY
MODERN ENGLISH	AFTER THE SNOW
ELVIS COSTELLO	PARTY PARTY SOUNDTRACK
AFTER THE FIRE	ATF
PETER GODWIN	IMAGES OF HEAVEN (EP)
DURAN DURAN	RIO
MISSING PERSONS	SPRING SESSION M
HEAVEN 17	HEAVEN 17
RIC OCASEK	BEATITUDE
THE JAM	BITTEREST PILL (EP)
MALCOLM MCLAREN	BUFFALO GALS (EP)
THE THE	UNCERTAIN SMILE
ENGLISH BEAT	SPECIAL BEAT SERVICE
FIXX	SHUTTERED ROOM
FLIRTS	10¢ A DANCE
FLOCK OF SEAGULLS	WISHING (IMPORT)
THE CALL	MODERN ROMANS
THE CURE	LET'S GO TO BED (SINGLE)
ULTRAVOX	QUARTET
FELONY	THE FANATIC
CULTURE CLUB	KISSING TO BE CLEVER
SIMPLE MINDS	NEW GOLD DREAM (81-82-83-84)
BLANCMANGE	HAPPY FAMILIES
TONI BASIL	WORD OF MOUTH
ADAM ANT	FRIEND OR FOE
STRANGE ADVANCE	WORLDS AWAY
INXS	SHABOOH SHOOBAH
PRINCE	1999
<hr/>	
<u>NEW ADDS-</u>	
RAMONES	SUBTERRANEAN JUNGLE
ECHO AND THE BUNNYMEN	PORCUPINE
BOW WOW WOW	WHEN THE GOING GET'S TOUGH THE TOUGH GET GOING

DEMENIA PRECOX!

Interview by Allen Green

Dementia Precox, from Dayton Ohio, was here on a dismal, cold, rainy February night to play their unique brand of music for a meager, though enthusiastic audience. The band's members are Gyn Cameron: lead vocals, synthesizers, & electronic drums; Max Nye: guitar & vocals; David Paul: synthesizers & electronic drums; and Troy Vance: bass & vocals. Their music fuses complex electronic rhythms & effects with driving bass & erratic bursts of distorted electric guitar, all laying a stark backdrop for Gyn's evocative, chant-like vocals. Dementia Precox is not everyone's cup-of-tea...there's not much in the way of "traditional" musical elements such as melody & harmony, but there's a lot of emotion & pure guts....

NIR: Where did the name come from?

Gyn: The name came from....Tennessee Williams wrote "Suddenly Last Summer", that movie with Montgomery Clift & Elizabeth Taylor...& er, Katherine Hepburn. Cookie Mold (?), a friend of ours, suggested we use that name for a fanzine about 3 or 4 years ago. It became a band instead.

Troy: It's a pre-Freudian term for schizophrenia, basically.

NIR: How did you get together?

Troy: It just sort of fell together.

Gyn: Fate. —It started a long time ago as a two-piece...me & an ex-member (Roger?). We stayed in the studio 6 or 7 months just using found objects instead of instruments, making these hideous noises that no one could listen to.

NIR: Is he the one, I've heard of, that used to beat the tin cans & things?

Gyn: That's him! Anyway, after that he left the group. I decided to start doing it live. After awhile we went through this whole bunch, just writing people up saying "do you want to play an instrument you've never played before?" That kind of thing. We did a bunch of short live performances, then after we got kind of sick of that, Troy & Max & I started working together, & Roger had come back. We ended up being "Dementia Act 3" (laughter). That lasted until 7-8 months ago...then we picked this loser up (David). He was living in San Francisco but we rescued him & took him away from a dull town like that to come to live in Dayton Ohio, where the culture is....real.



THE ERECTOR SET



Interview by Allen Green & Loren Gerson

Ska, reggae, funk, straight-ahead rock 'n' roll. These descriptions all fit the music of Cincinnati Ohio's "quintessential Mid-Western ska band" Erector Set. Erector Set is Rick Beatty, lead vocals & dancing; Alex Chronis, guitar & vocals; Barry D. Heneay, organ, timbales, vocals, & assorted percussion; John Schmidt, full bodied bass; & Sean Vigele, drum kit. N.I.R. spoke with the band between sets at Cantrell's last month, & what follows is an edited transcript of what all was said (Sean wasn't present):

NIR: A typical opening question...one I use on all the bands...where did the name come from?

Alex: It's from nowhere really...

Barry: It's just words...

John: It comes from the toy.

NIR: So there's no anecdote behind it?

Rick: We had one all thought up, but it's bullshit.

Barry: I thought it was true! (pause) It's just what you wanted to name the group.

Alex: Yeah.

Rick: You were thinking about something-set, right?

Alex: Yeah.

John: Then we had "The Atom Ants", remember that? That was one of the possibilities going up against Erector Set...

Alex: I didn't know that!

Rick: I didn't know that either!

John: Yeah! We'd narrowed it down to three, "The Atom Ants" was one of the ones we almost picked.

Alex: Wow! I don't remember that at all! I just remember "The Miserialites".

John: Oh yeah, "New Gaberly" (?) & the Miserialites".

Rick: Let him continue the interview...

NIR: How long have you been together?

Rick: 24 years.

NIR: How did you get together?

Alex: Sean & I came back from Boston & gathered all our friends...

Rick: I knew them from high school...

Alex: A lot of us are friends from a long time in Cincinnati.

John: See actually, it basically started off as just a summer's emusement. We didn't think it would go on this long. We had one gig to work up to and we figured we'd do the gig and then break up, but that didn't happen.

Barry: Two weeks before the first gig, the bass player brought along a red-faced percussionist...

Rick: Two DAYS before the first gig!

NIR: How did the style evolve?

Rick: Evolve is the right word; it's just been evolving...when we first started we were doing mainly a lot of ska & reggae.

Barry: Alex, when you were in Boston, you came back with this version of "the quintessential Mid-Western ska band", didn't you?

Alex: After seeing XTC up there, you know, spreading the gospel.

NIR: Who are some of your musical influences?

Barry: Kate Bush.

Alex: For John, it's Dave Edmunds, for Alex, it's XTC, for Ricky, it's...

Barry: Michael Jackson.

Rick: Or James Brown, or Elvis...

Alex: For Sean, it's Genesis.

Barry: And jazz, our drummer's really into fusion.

NIR: How do you write an Erector Set song?

Rick: Somebody comes up with a basic idea, and then it's fudged about 'til it becomes a song, you know? Everybody adds their two-cents.

NIR: Who, if anyone, does most of the writing?

John: Alex probably comes up with the most.

Alex has written the most completed songs...Then Barry. No matter where they come from, they're put through the musical cuisinart, and they're ground up until they come out Erector Set songs.

NIR: Is this the first time you've been to Nashville?

Rick: Yep.

NIR: You like it?

Rick: All we've seen is the club.

Barry: I'm surprised by all the tourism, this country music stuff. It's astounding! The Mel Tillis Show...

Rick: Barbara Mandrell's One Hour Photo...

(at this point, the interview digresses into general random cutting up as Erector Set get's ready for their last set...)

Erector Set have a single & a 12" EP released on their own label. You can try writing them c/o Dan-o Management, Ben Marts, or Lora Swank, 304 Warner St. Cin.Oh. 45219...

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